

LCM

LIBRARY OF CONGRESS MAGAZINE
JANUARY/FEBRUARY 2013

INSIDE

Sharing the Music of
Rachmaninoff
Preserving Our National
Film Heritage

PLUS

- A President Made of Butter
- Robert Frost: A Poet's Perspective
- How to Register for Copyright

PRESIDENTIAL MOMENTS IN INAUGURAL HISTORY PRECEDENTS



LIBRARY OF
CONGRESS

WWW.LOC.GOV

LC
M



The plaster bust of President Thomas Jefferson in the Library's Great Hall is a copy of a work by the French sculptor Jean-Antoine Houdon (1741–1828). Carol M. Highsmith, Prints and Photographs Division

In This Issue

JANUARY/FEBRUARY 2013

FEATURES

8

From Russia, with Music

A collaboration between the Library and a Moscow museum reunites the musical works of composer Sergei Rachmaninoff.

10

Presidential Precedents

Presidential inaugurations are watershed points in American history. Four such events reflect both the times and the lives of the men who took the oath.

16

Preserving 'These Amazing Shadows'

The National Film Registry of the Library of Congress celebrates its 25th year of identifying films of cultural, historical or aesthetic significance.



▲ The inauguration of James Buchanan at the Capitol on March 4, 1857, was the first to be captured using the new technology of photography. *John Wood, Papers of Montgomery C. Meigs, Manuscript Division*

DEPARTMENTS

- | | | | |
|---|---------------------------|----|---------------------|
| 2 | Going to Extremes | 20 | First Drafts |
| 3 | Trending at the Library | 22 | How Do I...? |
| 4 | Technology at the Library | 23 | Favorite Places |
| 5 | Online Offerings | 24 | Around the Library |
| 5 | For You at the Library | 25 | News Briefs |
| 6 | Page from the Past | 26 | Shop the Library |
| 7 | Curators Picks | 27 | Support the Library |
| | | 28 | Last Word |

ON THE COVER: Presidential inaugurations were moved from the East Front of the Capitol to the West Front for President Ronald Reagan in 1981, facing the great National Mall. They have been held there ever since, including this one, for President Barack Obama on Jan. 20, 2009. Photo | Susan Walsh, Associated Press / Corbis

CONNECT ON

Twitter: @librarycongress

YouTube: youtube.com/libraryofcongress

Facebook: facebook.com/libraryofcongress

Flickr: flickr.com/photo/library_of_congress

Library of Congress blogs: blogs.loc.gov

LCM online: loc.gov/lcm

CAN'T BELIEVE IT'S BUTTER



IT'S A WELL-KNOWN FACT that Theodore Roosevelt was the youngest president in U.S. history. He was 42 when he took the oath of office on Sept. 14, 1901, following William McKinley's assassination. But few may know that his likeness has been sculpted in butter no less than four times.

The "Rough Rider" was rendered in butter at the 1898 and 1910 Minnesota State Fairs, and two dairy depictions of Roosevelt—a portrait bust and a cowboy on horseback—were on display at the 1904 St. Louis World's Fair.

Next to cows—the source of the milk-based medium—political figures remain a popular subject for butter sculptures at fairs and expositions. But why was the 26th president so often immortalized this way?

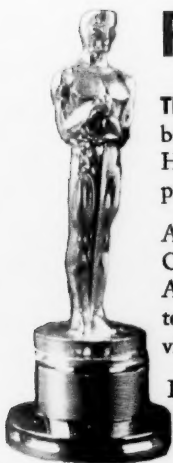
Roosevelt's military victories as assistant secretary of the Navy and his popular presidency might explain it. But he was also a hero in the heartland for preserving the purity of butter. His legislative efforts, which resulted in the Pure Food and Drug Act of 1906 and paved the way for creation of the Food and Drug Administration, dealt a blow to butter's French rival—oleomargarine.

—Audrey Fischer



▲ Modeled in butter, "The man on horseback" equestrian statue of President Theodore Roosevelt by an anonymous North Dakota sculptor was displayed at the St. Louis World's Fair, 1904. Image copyrighted by C.L. Wasson (International View Co.), 1905. Prints and Photographs Division

◀ Roosevelt in a candid shot. M.J. LeClerc, 1910. Prints and Photographs Division



RED-CARPET CAMPAIGNING

THE MOVIES AND POLITICS often go hand-in-hand—whether it's films based on political figures and themes, like "Lincoln," "Hyde Park on Hudson" and "The Campaign," all released in 2012—or celebrities making political statements or endorsements.

A coveted honor for anyone involved in making motion pictures is an Oscar statuette, presented at the Academy Awards. The 85th annual Academy Awards airs Sunday, Feb. 24. This annual event often gives a nod to politically charged films or provides a platform for honorees to air their views during their acceptance speeches.

During the 1975 Academy Awards, with the Vietnam War nearly over, Bert Schneider—accepting an award for the anti-war documentary "Hearts and Minds"—read a telegram from a Viet Cong official thanking Americans for "the liberation of South Vietnam." After receiving angry telegrams backstage, host Bob Hope composed a draft disclaimer on the back of a telegram for his co-host Frank Sinatra to read. A facsimile of the disclaimer, along with other items connecting politics to entertainment, is currently on view in the Library's exhibition, "Hope for America: Performers, Politics & Pop Culture."

"All the President's Men" (1976), the film based on the non-fiction book of the same title by Washington Post reporters Bob Woodward and Carl Bernstein about the Watergate scandal, won four Oscars: best supporting actor (Jason Robards), best adapted screenplay, best art direction and best sound. It was also nominated for best picture. Not only is the film included in the Library's National Film Registry (see story on page 16), but a scene from the film was shot in the Library's Main Reading Room. Robert Redford and Dustin Hoffman as Woodward and Bernstein are shown poring over Library materials as the camera moves upward to capture the vast expanse of the circular space.

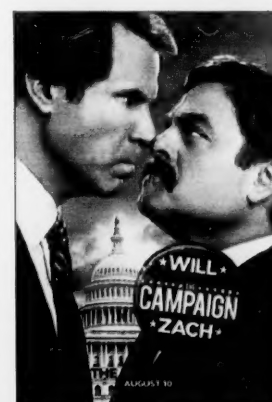
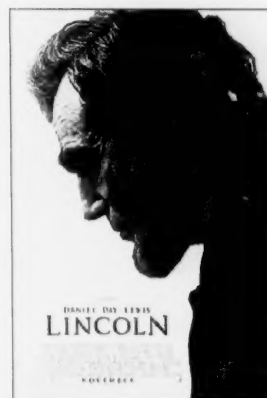
Other Oscar-winning films with a political bent included on the registry are "All the King's Men" (1949), best picture, best actor (Broderick Crawford) and best supporting actress (Mercedes McCambridge); "Mr. Smith Goes to Washington" (1939), best original story; "The Manchurian Candidate" (1963), with nominations for best supporting actress (Angela Lansbury) and best film editing; and "Young Mr. Lincoln" (1939), nominated for best original screenplay.

—Erin Allen is a writer-editor
in the Office of Communications.

► MORE INFORMATION

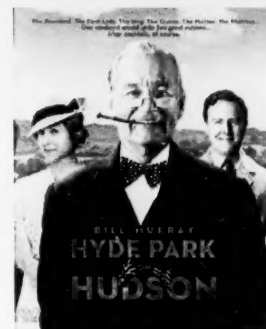
www.loc.gov/film

"Lincoln," courtesy of Dreamworks Studios; "The Campaign," courtesy of Warner Brothers Entertainment; "Hyde Park on Hudson," courtesy of Focus Film; "All The King's Men," courtesy of Warner Brothers Entertainment



FACT:

The Academy of Motion Picture Arts and Sciences, which administers the Academy Awards, is one of the Library's digital preservation partners.



PRESERVATION EN MASSE

ACID-FREE PAPER IS COMMON TODAY, BUT FOR MORE THAN 100 YEARS, BOOKS AND OTHER MATERIALS WERE PRINTED ON ACIDIC PAPER, WHICH YELLOWS, TURNS BRITTLE AND FALLS APART WHEN EXPOSED TO LIGHT, HIGH HUMIDITY AND AIR POLLUTION.

THE LIBRARY OF CONGRESS, in an effort to extend the life and utility of its collections for future generations, has been deacidifying millions of books and manuscripts. Programs started in 1995 for bound volumes and in 2002 for manuscripts.

Books go to Cranberry, Pa., for treatment, and manuscripts get their alkaline bath in the James Madison Building on Capitol Hill. The work at both sites is performed by Preservation Technologies, Limited Partnership (PTLP) of Pennsylvania, which uses a process known as Bookkeeper.

▼ Karel Richardson, a materials handler, Preservation Division, monitors the deacidification tank as it fills with magnesium dioxide fluid. *Cecelia Rogers*



"The technology has not changed appreciably, but there have been some important improvements," said Jeanne Drewes, chief of the Binding and Collections Care Division in the Library's Preservation Directorate.

The deacidification process treats acidic paper with an alkaline agent to neutralize the existing acid and prevent further decay. The treatment increases the lifespan of a book or paper from 300 to 1,000 years, depending on the condition of the item when treated.

PTLP has worked with the Library to make improvements. It has refined the magnesium oxide; enclosed the overall system, thereby saving expensive carrier solution; and improved the agitation or "flutter" that ensures the pages are thoroughly treated. The Library also enhanced its workflow and improved efficiency.

"Creating smaller particles of magnesium oxide was really key, really important," said Drewes. Smaller particles of magnesium oxide, which is the alkaline agent, allow for better penetration into the fibers and more successful treatment.

The carrier solution, which carries the magnesium oxide into the fibers, is an expensive, fast-evaporating liquid. In a closed system, the treatment cylinder or basin has a lid, preventing evaporation of the carrier solution. Once treatment is finished, the remaining liquid is recovered and sent through a filtering and recycling system.

PTLP and the Library also adjusted the agitation to increase "flutter," allowing the magnesium oxide to get properly into the book's gutter and inner margin, where the paper is most stressed. In addition, Drewes has integrated mass deacidification with other workflows to improve efficiency. New books that arrive at the Library with acidic paper are sent for treatment, as it is easier to treat them before they are shelved than to pull them later. Items that have been pulled for binding and other care are also tested and treated.

Through 2012, the Library has treated 3.6 million books and nearly 10 million single sheets.

—Donna Urschel is a public affairs specialist in the Office of Communications.

VIETNAM WAR: LOOKING BACK

FIFTY YEARS AFTER IT BEGAN, the Vietnam War remains part of the nation's collective consciousness. For the veterans who served during this era, this conflict has particular meaning.

To commemorate the 50th anniversary of the Vietnam War, the Veterans History Project (VHP) in the Library of Congress is highlighting a series of collections from this era. The first two of several installments titled "Vietnam War: Looking Back" are accessible online. These interviews represent a wide variety of branches, service locations, and military roles; collectively, they illuminate the dramatic—and ongoing—effects of the war on those who participated.

Congress created the Veterans History Project in 2000 to collect, preserve and make accessible the firsthand remembrances of America's war veterans from WWI through the current conflicts, so that future generations may hear directly from veterans and better understand the realities of war.

◉ MORE INFORMATION

Read more at the Veterans History Project website
www.loc.gov/vets

Frank Jeannin Tomlinson



Frank Tomlinson, Hawaii [1954]

War: Korean War, 1950-1953; Vietnam War, 1961-1975; Cold War

Branch: Air Force

Unit: 16th Fighter Squadron; 56th Special Operations Wing (SOW); 326th Fighter Interceptor Squadron (FIS), 317th FIS

Service Location: Suwon, Korea; also: Nakhon Phanom, Thailand; also: Grandview Air Force Base (AFB) and Richards-Gebaur AFB, Missouri; Tyndall AFB, Florida; Elmendorf AFB, Alaska; USAF Inspector General, Norton AFB, California; North Atlantic Treaty Organization (NATO), Oslo, Norway; Andrews AFB, Maryland (Base Commander)

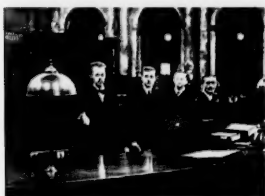
Rank: Colonel

Place of Birth: TX

[VIEW FULL DESCRIPTION](#)

for you AT THE LIBRARY

REFERENCE SERVICES FROM THE LIBRARY OF CONGRESS



WHAT: Ask a Librarian

WHERE: Via the web

WHERE: Response provided by a librarian within five business days

COST: FREE

A DECADE AGO, the Library of Congress began offering an online reference service known as "Ask a Librarian." The service allows researchers to submit questions directly to each of the Library's reading rooms to receive expert research assistance, typically within five business days. Some reading rooms offer live chat assistance (see the Ask a Librarian page).

The Ask a Librarian service receives nearly 60,000 inquiries annually, from across the country and around the globe. In response to the volume of queries, the Library's Digital Reference Section has created numerous bibliographic guides to online and print resources.



Ask a Librarian www.loc.gov/rr/askalib

Digital Reference Section www.loc.gov/rr/program/bib/bibguide.html

**KING HOLIDAY CREATED BY
1983 LAW**

With more than 5 million items in various formats, the Law Library of Congress contains the world's largest collection of law books and other resources from all countries and provides online databases and guides to legal information worldwide. Among these are the U.S. Statutes at Large, the official source for the laws and resolutions passed by the U.S. Congress. Contained in Volume 97 is Public Law 98-144, at right, which established the Martin Luther King Jr. Holiday in 1983.

Passage of the legislation culminated a 15-year movement to establish a celebration commemorating Dr. King's contributions to the civil rights movement in the United States. Legislation to honor the slain civil rights leader by designating his Jan. 15 birthday a federal holiday was first introduced following his 1968 assassination, and in each subsequent Congress through the 98th. In 1983, the House and Senate approved legislation making the third Monday in January a federal holiday in honor of King, beginning in 1986. President Ronald Reagan signed Public Law 98-144 in the Rose Garden at the White House on Nov. 2, 1983, noting, "Dr. King had awakened something strong and true, a sense that true justice must be colorblind."

*Photo: Prints and Photographs
Division*



Law Library of Congress

► MORE INFORMATION

Track the legislative history of the King Holiday
thomas.loc.gov

Visit the Law Library
www.loc.gov/law

HONORING A GIFT OF HEBRAICA

PEGGY PEARLSTEIN, HEAD OF THE HEBRAIC SECTION OF THE AFRICAN AND MIDDLE EASTERN DIVISION, SHARES HER FAVORITE ITEMS FROM THE EXHIBITION, "WORDS LIKE SAPPHIRES: 100 YEARS OF HEBRAICA," ON DISPLAY THROUGH APRIL 13.

1. The Washington Haggadah (1478)

"This image from 'The Washington Haggadah' depicts preparations for Passover. Completed and signed by the well-known scribe and artist Joel ben Simeon in 15th-century Germany, 'The Washington Haggadah'—the Library's most important illuminated Hebrew manuscript—takes its name from its home in the nation's capital."

2. The Song of Solomon (2001)

"Israeli artist Tamar Messer created this modern edition of the biblical Song of Songs, its 117 verses are customarily attributed to King Solomon. The bright colors in each of the 20 prints stunningly illustrate the flora, fauna and landscapes of ancient Israel."

3. Talmud for Holocaust Survivors (1948)

Published in Germany in 1948, this 19-volume edition of the Talmud was created for Jewish survivors of the Holocaust living in Displaced Persons Camps after World War II. It is dedicated to the "United States Army ... who played a major role in the rescue of the Jewish people from total annihilation ..." and who facilitated the Talmud's publication. "The drawing at the bottom of the page shows a Nazi labor camp lined with barbed wire and the image at the top portrays palm trees and a panorama of the Holy Land," noted Pearlstein.

4. Jewish Marriage Contract (1936)

"This pastel-hued ketubbah is from the Iranian Kurdistan city of Bijar, which had a community of 650 Jews before their emigration to Israel. A ketubbah, a Jewish legal marriage contract, spells out the groom's obligations to his wife."



5. Memory of Jerusalem (1743)

"Printed in Constantinople—the center of Hebrew printing in the Orient during the 18th century—'Memory of Jerusalem' by Judah Poliestri was a guide for pilgrims in the Holy Land. The woodcut on this page represents the ancient Temple in Jerusalem. This item came to the Library as part of Jacob Schiff's Hebraica gift in 1912, which put the nation's library on a par with the great libraries of Europe."

MORE INFORMATION

Visit the "Words Like Sapphires" exhibition
myloc.gov/exhibitions/words-like-sapphires

Visit the Library's Hebraic Section
www.loc.gov/rr/amed/hs/hshome.html

Photos / African and Middle Eastern Division

FROM RUSSIA, WITH MUSIC

BY MARK HARTSELL

A two-year collaboration between the Library of Congress and a Moscow museum brings together the original music manuscripts of one of the 20th century's great composers—works that had been separated over the decades by thousands of miles and the Russian Revolution.

The Library of Congress and the Glinka National Museum Consortium of Musical Culture between them hold nearly all of the original manuscripts of Russian composer Sergei Rachmaninoff (1873-1943), best known for his great "Rhapsody on a Theme of Paganini," Piano Concerto No. 2, Prelude in C-sharp Minor and "Vocalise," among other works.

The institutions digitized their manuscripts over the past two years and formally exchanged copies in a ceremony at the Library. The exchange allows musicians and scholars, for the first time, to study the composer's manuscripts side by side.

"Our ultimate goal in entering into this project was to make these important research materials as accessible as possible to researchers and performers," said Jan Lauridsen, assistant chief of the Library's Music Division.



INSIGHTS FOR MUSICIANS

The study of original manuscripts allows musicians and scholars to gain insight into compositions and the methods of their creators—decisions, for example, on omissions, additions and revisions.

The work of Norwegian pianist Leif Ove Andsnes serves as a case in point. In 2012, Andsnes received a nomination for a Grammy Award for his recordings of Rachmaninoff's third and fourth piano concertos—a project for which he prepared by studying the composer's scores and sketches at the Library.

Rachmaninoff debuted his Piano Concerto No. 4 in 1927 to generally bad notices—reviews that prompted the composer to cut and revise the piece several times over the next 14 years.

"I thought it was very fascinating that there were big chunks of music that were just taken away in the 1941 version," Andsnes said. "I wanted to look at the score and compare it to the other two versions and see what the process was for Rachmaninoff and figure out what he tried to do and why. That was wonderful, to sit with these different versions.

"When you look at the manuscript, you often see the energy of how it is composed. You see the insecurities—things have been crossed out—and other suggestions. It's very interesting to see that process."

A REFUGEE FROM REVOLUTION

Rachmaninoff composed the bulk of his work in the late 19th and early 20th centuries before he fled his native Russia for the West following the Russian Revolution in 1917.

He composed several important works—Piano Concerto No. 4 and "Rhapsody on a Theme of Paganini," among them—over the next quarter-century while he lived in New York, California and Switzerland.

Rachmaninoff died in 1943 in California, and his widow, Natalie, began donating his post-Russia archive to the Library of Congress eight years later.

The Glinka, meanwhile, eventually acquired the manuscripts from the composer's Russia years. The collaboration between two institutions,

◀ Sergei Rachmaninoff seated at a piano, ca. 1920.
Prints and Photographs Division

The exchange allows musicians and scholars, for the first time, to study the composer's manuscripts side by side.

separated by thousands of miles, brings together complementary pieces of Rachmaninoff's work—such as early sketches he made in Russia but turned into completed works years later in the West, and revisions to early works that the composer made later in the United States or Switzerland.

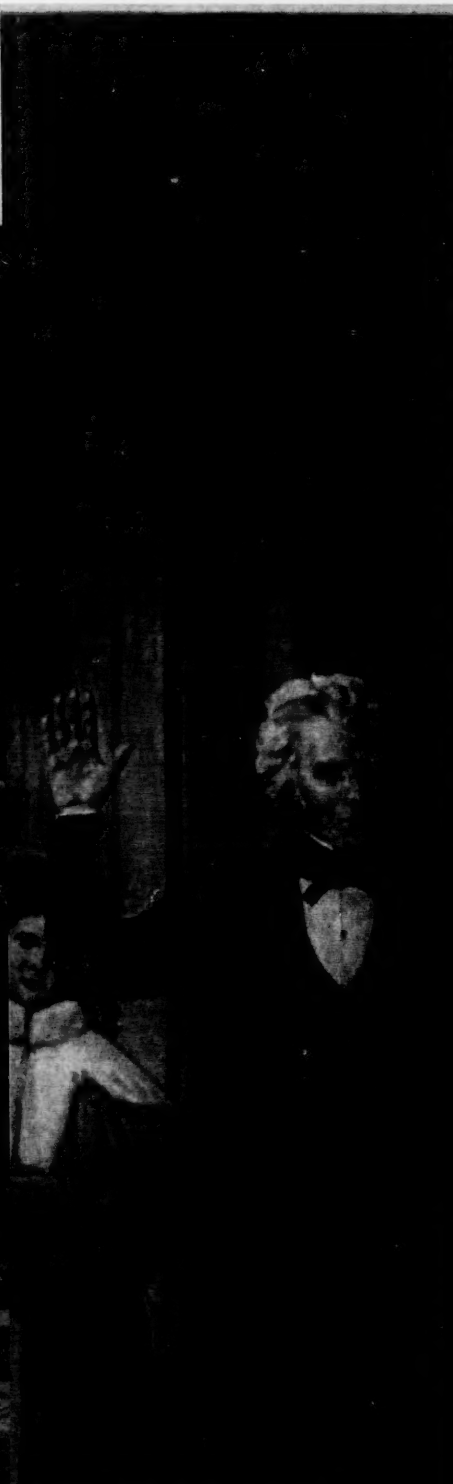
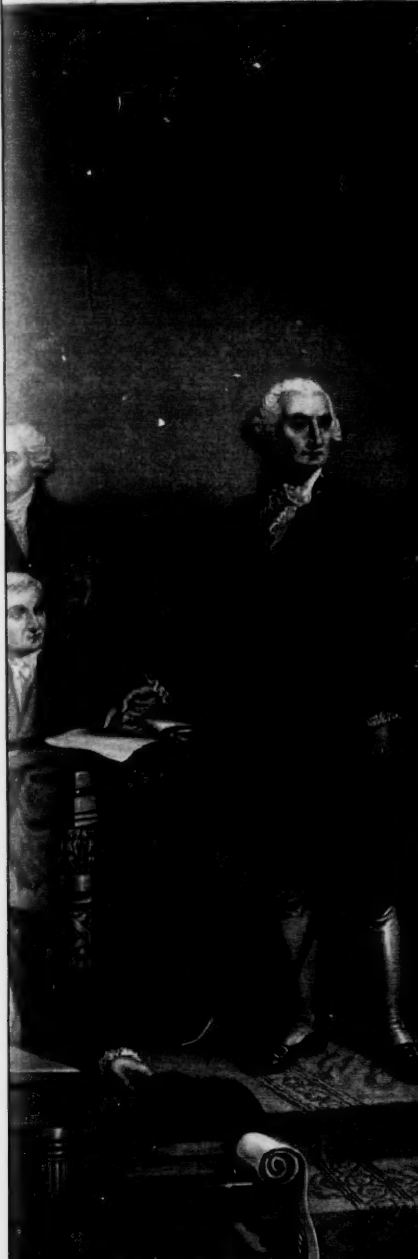
For example, Rachmaninoff made early sketches of "Rhapsody on a Theme of Paganini" in Russia, sketches now held by the Glinka. He finished the piece in 1934 while living in Switzerland, and the full score of the completed work resides in the Library.

The manuscript exchange allows musicians and scholars, finally, to make a side-by-side study of the versions of this great work—its 18th variation provides one of the best-known themes in classical music—from the earliest inspirations Rachmaninoff captured on paper to the full score.

For now, the material is not accessible online—most of the Library's holdings of Rachmaninoff are not yet in the public domain—but it is available to researchers who visit the Library of Congress or the Glinka.

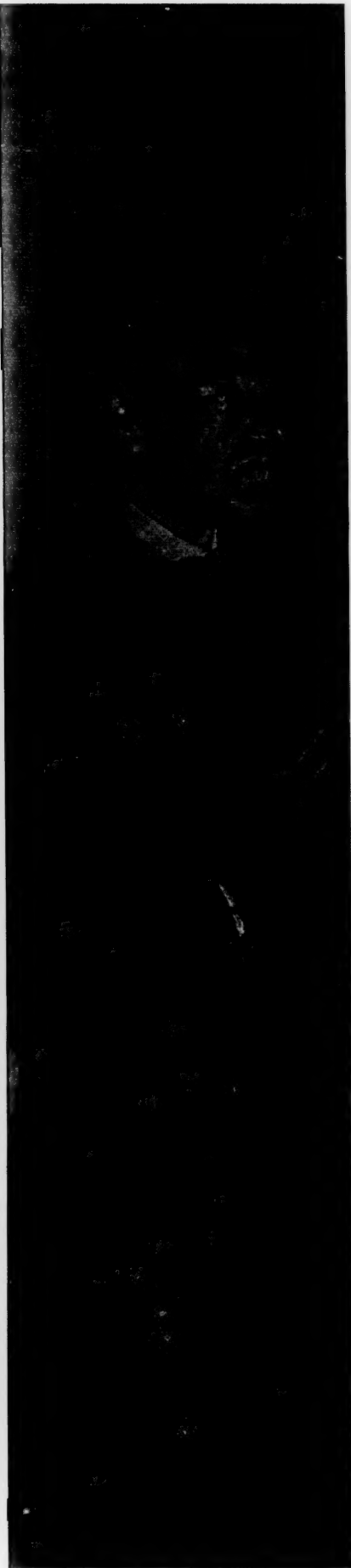
The opportunity to study the original manuscripts and digital versions of the originals in one location is irreplaceable, Andsnes said. "When you sit with the actual manuscript," he said, "there is a kind of a holy feeling of touching this paper that the composer has been working with—that's magic."

Mark Hartsell is editor of The Gazette, the Library's staff newsletter.



From left, George Washington is depicted delivering his inaugural address on April 30, 1789, in this painting by T.H. Matteson, 1849; Andrew Jackson takes the oath of office on the East Portico of the U.S. Capitol on March 4, 1829, photograph of a Capitol ceiling mural by Allyn Cox, 1973; lithograph of Abraham Lincoln by Thomas Sinclair that appeared on campaign sheet music, 1860; Calvin Coolidge takes the oath of office in his childhood home in Vermont on Aug. 3, 1923, unknown artist, 1924. All items, Prints and Photographs Division

From the Original Picture
Published by John



"I do solemnly swear (or affirm) that I will faithfully execute the Office of President of the United States, and will to the best of my ability, preserve, protect and defend the Constitution of the United States."

—Article II, Section 1, Clause 8, U.S. Constitution

PRESIDENTIAL FOUR MOMENTS IN HISTORY PRECEDENTS

Forty-four men have ascended to the presidency—each under different circumstances in their private lives and in varying political climates. This is the story of four of those men whose inaugurations were unprecedented.

The Library of Congress holds the papers of 23 U.S. presidents, from George Washington to Calvin Coolidge. These collections, housed in the Manuscript Division—and the Library's holdings in other formats such as rare books, photographs, films, sound recordings, sheet music and maps—inform us about the time and tenor of each of their administrations.

Unique to each president were the circumstances surrounding his inauguration. One was the first to hold the office. Others were elected to the office during trying times in the nation's history. Some of those elected to office reflected a major shift in the nature of the electorate. Still others were thrust into the role by the deaths of their predecessors.

Following many of the precedents set by the first president—with some variations on the theme introduced by those who followed—the presidential inauguration remains a pivotal event. A glance at the events of those momentous days in the lives of George Washington, Andrew Jackson, Abraham Lincoln and Calvin Coolidge gives us but a sampling of their lives and times, as told through the rich collections of the nation's library.

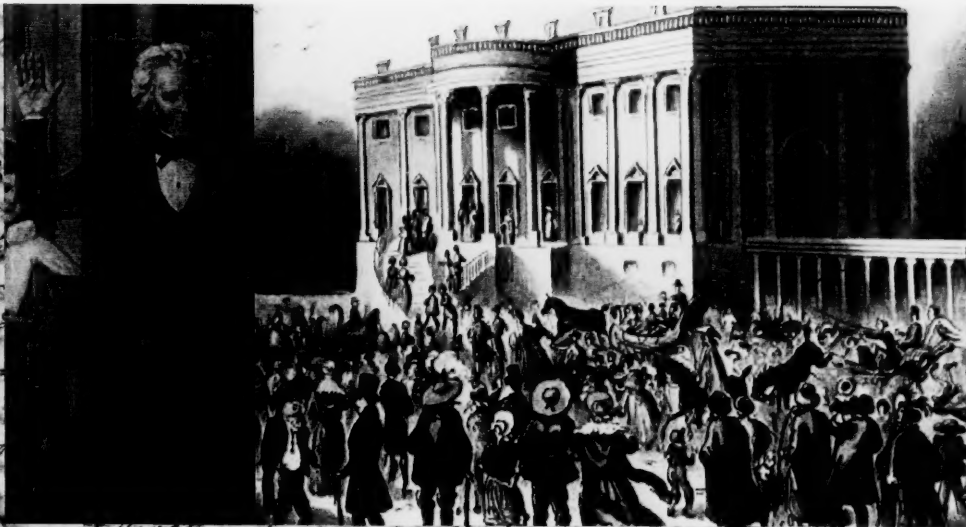
Historians Julie Miller, Barbara Bair and Michelle Krowl of the Library's Manuscript Division contributed essays to this article.

► MORE INFORMATION

Research the Library's holdings of presidential papers
www.loc.gov/rr/program/bib/presidents

View a web presentation of presidential inaugurations
<http://memory.loc.gov/ammem/pihtml>

View an online exhibition of inaugural collection items
www.loc.gov/exhibits/treasures/inaugural-exhibit.html



ANDREW JACKSON

PUBLIC CELEBRATION, PRIVATE MOURNING

March 4, 1829

The election of Andrew Jackson became known as the "Revolution of 1828." Popular parades and barbecues characterized a grassroots campaign that symbolized a new era of white working-class political power. Jackson, a southern slaveholder known as "Old Hickory" in association with his military career, took the oath of office on March 4, 1829, in an open air ceremony on the East Portico of the U.S. Capitol. A departure from inside the House or Senate Chambers, the location for the ritual set a precedent for inaugurations to follow. For the first time, citizens attended en masse—many of whom had traveled for hundreds of miles.

The people that swept Jackson into office also characterized the public reception at the White House following his inaugural ceremony. Tourists and well-wishers of ordinary ranks of life mobbed the White House's public reception in what one observer called a "regular Saturnalia" of raucous celebration.

Background: Draft of Andrew Jackson's first inaugural address in Jackson's hand, 1829. After consultation with advisers, Jackson delivered a later draft at his actual inauguration in 1829. Jackson Papers, Manuscript Division

▲ "President's Lever, or all Creation going to the White House, Washington." This 1841 engraving by Robert Cruikshank depicts the rowdy public celebration marking Andrew Jackson's inauguration on March 4, 1829. Prints and Photographs Division

But Jackson himself was not in a riotous mood. His wife Rachel, the target of personal aspersions during a notoriously ANCOROUS campaign, did not survive to join him in the White House. Soon after his election, she died of heart failure in Tennessee. Her adoring husband blamed his detractors, and buried her in the gown she had planned to wear to their inaugural ball. Jackson entered Washington in February with little fanfare, and it was in the black mourning suit and tie of a recent widower that he took the oath of presidential office.

Jackson delivered his inaugural in understated tones. He acknowledged the zeal of the people who had brought him into office. Healing states rights, he proclaimed that liquidating the national debt and taking firm measures to ensure the "fiscal prosperity of the nation" were priorities for his new administration. His speech remains one of the shortest first inaugural addresses in American history.

Barbara Balle



◀ The U.S. Capitol mirrored the state of the nation in March 1861 in being unfinished and in disorder. As Lincoln delivered his inaugural address, the audience could see construction cranes used in building the new iron dome.

Prints and Photographs Division

ABRAHAM LINCOLN

A HOUSE DIVIDED

March 4, 1861

The inauguration of Abraham Lincoln in 1861 should have been a joyous occasion for the new Republican Party, organized in 1854. But the celebratory mood in Washington, D.C., in the days leading up to the inauguration was tempered by the knowledge that Lincoln would be taking office during a secession crisis in which seven southern states had already left the Union.



▲ Distinguished ladies present at Lincoln's inaugural ball. Frank Leslie's Illustrated Newspaper, March 23, 1861. *Prints and Photographs Division*

Credible assassination threats had already altered Lincoln's itinerary into Washington prior to the inauguration, and fears for his safety prompted authorities to post sharpshooters along the parade route on Pennsylvania Avenue. [The parade route from the Capitol to the White House was established in 1801 when Thomas Jefferson became the first president inaugurated in the new capital city of Washington, D.C.] "Troops lined the avenue and at every corner there was a mounted orderly," one spectator remembered. Another recalled that when Lincoln looked at the audience at the Capitol he saw "a sea of upturned faces, representing every shade of feeling; hatred, discontent, anxiety and admiration."

The inauguration commenced on the East Portico of the Capitol without incident. Chief Justice Roger B. Taney administered the oath of office on a Bible printed by Oxford University Press in 1853 to be used by justices officiating at such events. Lincoln's inaugural address to a house divided was conciliatory to the South, but firm in his support of the Union.

That night the inaugural ball was held in a temporary building erected in Judiciary Square, nicknamed "The Muslin Palace of Aladdin" for the white draperies that adorned the interior. Wearing jewelry purchased at Tiffany's in New York several months earlier, Mary Lincoln danced with various partners, including Senator Stephen Douglas of Illinois—her former beau and her husband's previous political rival.

The celebrations were short-lived, however. In just over a month, the Confederate attack on Union-held Fort Sumter in Charleston Harbor inaugurated a bloody four-year civil war. Abraham Lincoln himself was one of the final casualties of the war in 1865—the first U.S. president to be assassinated.

—Michelle Krowl

CALVIN COOLIDGE

'SILENT CAL' SPEAKS TO THE NATION

*I do not choose
to run for President
in nineteen twenty
eight*

PRESIDENTS IN THE PRESS: MEDIA FIRSTS

For more than 100 years, people got their news solely from the printed page. Newspaper accounts of the presidential inaugurations—with images largely hand-drawn—informed the nation. A number of prolific diarists provided first-person accounts for those unable—or uninvited—to attend the festivities in the nation's capital. Those who glimpsed the first photographic image of the event—James Buchanan's inaugural—must have felt that the modern age had truly arrived. Other audiovisual “firsts” followed, up through today, when social media provides an unlimited opportunity for every observer to record and be a witness to history.

March 4, 1857 — James Buchanan
First inaugural known to have been photographed

March 4, 1897 — William McKinley
First inaugural recorded by a movie camera*

March 4, 1925 — Calvin Coolidge
First inaugural broadcast nationally on radio**

March 4, 1929 — Herbert Hoover
First inaugural to be recorded by a talking newsreel

Jan. 20, 1949 — Harry S. Truman
First inauguration to be televised

Jan. 20, 1981 — Ronald Reagan
First closed-captioning of an inaugural broadcast for the hearing-impaired

Jan. 20, 1985 — Ronald Reagan
First time a television camera was placed inside the president's limousine, from the Capitol to the White House

Jan. 20, 1997 — William J. Clinton
First inaugural broadcast live on the Internet

* Selected for the 2000 Library of Congress National Film Registry

** Selected for the 2005 Library of Congress Recorded Sound Registry

Aug. 3, 1923 & March 4, 1925

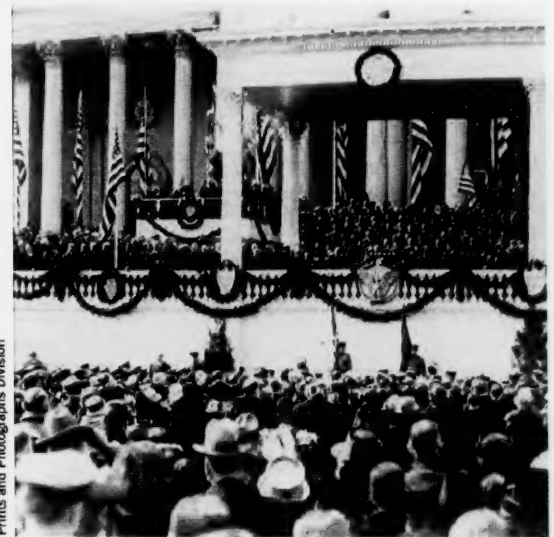


Vice President Calvin Coolidge was visiting his childhood home in Vermont when he learned that President Warren G. Harding had died while on a speaking tour in California. His father, a notary public, administered the oath of office by the light of a kerosene lamp in the parlor at 2:47 a.m. on Aug. 3, 1923. The 30th president then returned to bed. Upon his return to Washington later that day, he was sworn in again by Justice Adolph A. Hoehling Jr. of the Supreme Court of the District of Columbia to allay concerns over improper protocol.

By contrast, Coolidge's second inaugural (pictured at right) was decidedly more public. Despite being dubbed “Silent Cal,” Coolidge, who served from Aug. 3, 1923, to March 4, 1929, made history by being the first president to deliver his inaugural address over the airwaves. Using the latest technology, 21 radio stations, linked in a circuit throughout the country, broadcast the president's speech from the steps of the U.S. Capitol on March 4, 1925. The New York Times estimated that more than 25 million Americans would be able to hear the president's address, thus making it a national event as never before. His post-World War I message was uplifting in its hope for continued world peace.

In the summer of 1927, Coolidge met with press and handed out slips of paper (pictured at top of page) that read, “I do not choose to run for President in nineteen twenty eight.” He calculated that a second full term would keep him in Washington until 1933—“too long” for his liking. In his memoirs he wrote, “The Presidential office takes a heavy toll of those who occupy it and those who are dear to them ... it is hazardous to attempt what we feel is beyond our strength to accomplish.” Coolidge died of a heart attack on Jan. 5, 1933.

—Audrey Fischer



Prints and Photographs Division



SCOTT NIXON OF "THE AUGUSTAS"



PRESERVING 'THESE AMAZING SHADOWS'

BY SHERYL CANNADY

Nearly 25 years ago, Congress passed legislation to preserve the nation's film heritage. Since then, 600 films have been named to the National Film Registry of the Library of Congress.

The genesis of the National Film Registry of the Library of Congress was steeped in controversy. The advent of computer colorization in the mid-1980s, which led to material alterations of black-and-white and color films, created a firestorm in the motion picture industry. This led to several years of congressional hearings and national concern over the preservation of America's cinematic heritage.

In 1988, lawmakers concluded that this invaluable social and historical art form needed to be protected for future generations. They passed the National Film Preservation Act, which marks its 25th anniversary this year.

Sheryl Cannady is an audiovisual production specialist in the Office of Communications.



A CHRISTMAS STORY

SONS OF THE DESERT

As part of the legislation, the Library of Congress was given a congressional mandate to preserve the cultural record of America's cinematic patrimony and to take the lead in developing national preservation policies. Signed into law by President Ronald Reagan, the bill established the creation of the National Film Registry—a repository of “culturally, historically or aesthetically significant” motion pictures to be preserved for all time—and the National Film Preservation Board (NFPB), an advisory board consisting of industry leaders and experts.

The board advises Librarian of Congress James H. Billington on preservation issues and the selection of up to 25 movies each year for inclusion in the National Film Registry, which reflects the rich and diverse landscape of the American experience through a wide spectrum of genres.

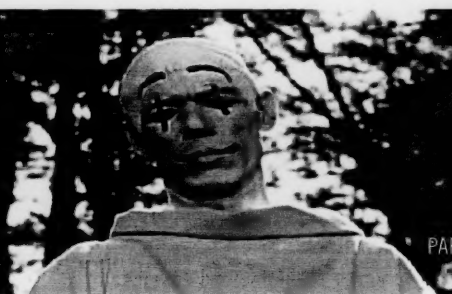
In addition to consulting with the 44-member board, the Librarian also entertains recommendations from Library staff and reviews nominations from the public.

The registry selections in December 2012 brought the total number of films to 600, representing the rich creative and cultural diversity of American filmmaking over more than a century. A 2011 documentary film by Paul Mariano and Kurt Norton, “These Amazing Shadows,” told the history and importance of the registry and itself was an official selection of the 2011 Sundance Film Festival.

Titles on the registry comprise a wide range of genres—Hollywood blockbusters, silent cinema, film noir, newsreels, documentaries, animation, home movies, shorts, and amateur, avant-garde and experimental films.



THEY CALL IT PRO FOOTBALL



PARABLE

NATIONAL FILM REGISTRY 2012 ADDITIONS

3:10 to Yuma (1957)
Anatomy of a Murder (1959)
The Augustas (1930s–1950s)
Born Yesterday (1950)
Breakfast at Tiffani (1961)
A Christmas Story (1983)
Corbett-Fitzsimmons
Dirty Harry (1971)
Hours for Jerome: 1980–82
(1980–82)
Kidnappers Foil (1930s–1950s)
A League of Their Own (1992)
The Matrix (1999)
The Middleton Family at the New York
World's Fair (1939)
One Survivor Remembers (1995)
Parable (1964)
Samsara: Death and Rebirth in
Cambodia (1990)
Slacker (1991)
Sons of the Desert (1933)
The Spook Who Sat by the Door (1973)
They Call It Pro Football (1967)
The Times of Harvey Milk (1984)
Two-Color Kodachrome Test Shots
No. III (1922)
Two-Lane Blacktop (1971)
Uncle Tom's Cabin (1914)
The Wishing Ring (1914)

"These films capture unforgettable moments in American culture and history and are all deserving of recognition, preservation and access by future generations," said Billington, who makes the final decision on registry selections.

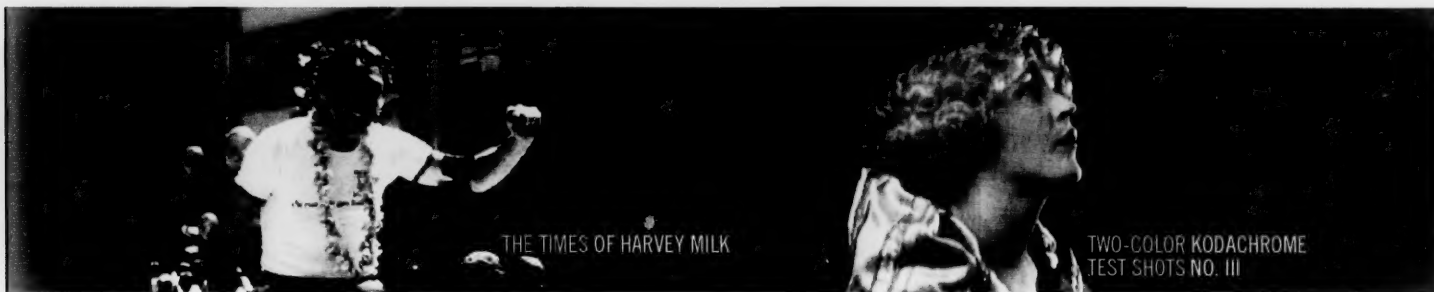
Eligibility for the registry requires that a film be at least 10 years old. The oldest film on the registry is the 1891 "Newark Athlete," one of the first moving images made in America at the Edison Laboratory. The early film can be viewed on the Library's website.

Among the most recent films on the list is the 1996–97 "Study of a River," a meditative examination of the winter cycle of the Hudson River over a two-year period.

The age of an award-winning film, however, does not guarantee a place in the registry. When the 1990 mob classic "Goodfellas" became eligible in 2000, it was inducted into the registry. Conversely, the 1979 war film "Apocalypse Now" had been under consideration for some time before it was tapped for preservation in the registry that same year.

Of all selections made between 1989 and 2012, the director with the most credits is William Wyler with eight films in the registry, followed by John Ford and Howard Hawks with seven. Alfred Hitchcock, Billy Wilder and Elia Kazan each directed six films in the registry. George Cukor and Vincente Minnelli have five apiece.

Finding a balance among public opinion, board recommendations and the representation of diverse and often obscure films is a challenge. Nominations come from film fans across the nation and the world, including Canada, England, Ireland, Denmark, Portugal, Spain, Brazil and Australia.



Of the hundreds of films chosen over the years, “Casablanca” and “Gone With the Wind” received the most public nominations in a single year. Both were selected for the inaugural registry in 1989.

The 1991 film “Forrest Gump” was a perennial public favorite, but did not get on the list until 2011. Other registry picks selected by popular demand include “The Learning Tree,” “The Sound of Music,” and “Disneyland Dream.”

Industry insiders, critics and elected officials have voted for their favorites: producer/director George Lucas nominated “The Right Stuff” as did film critics Robert Ebert and Carrie Rickey. Actress Nicole Kidman nominated “The Unbearable Lightness of Being”; Alaska Sen. Lisa Murkowski nominated “Eskimo” (1933) starring Ray Mala, which she called “our nation’s first Native American international film star.”

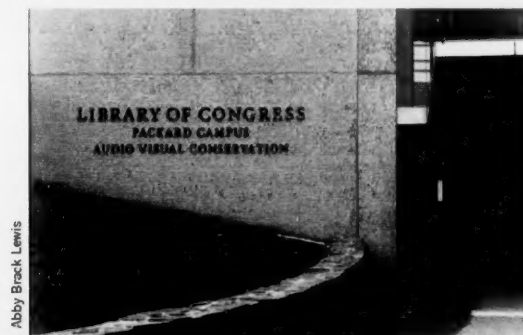
There is still time for you to nominate them and other films to the 2013 National Film Registry at the Library of Congress. The deadline for nominations is Sept. 28, 2013.

► MORE INFORMATION

Complete list of National Film Registry titles
www.loc.gov/film/registry_titles.php

The National Film Preservation Board
www.loc.gov/film

The Library’s Packard Campus
www.loc.gov/avconservation



PACKARD CAMPUS

As the custodian of the largest and most comprehensive collection of television broadcasts, sound recordings and American and international films—from the first copyrighted motion picture to the latest blockbusters—the Library’s Packard Campus for Audio Visual Conservation in Culpeper, Va., works to ensure that the highest quality registry print and pre-print elements are preserved either from its collections or through collaboration with other archives, studios or independent channels.

Film stills courtesy of Moving Image Research Collections, University of South Carolina, Columbia Pictures Corporation, Warner Home Video, Hallmark Home Entertainment, NFL Films, The Council of Churches of the City of New York, The Criterion Collection and George Eastman House.

POEM FOR A PRESIDENT

Robert Frost (1874–1963) was the first poet commissioned to write a poem for a presidential inauguration. His poem, titled "Dedication," was intended to be read at the inauguration of John F. Kennedy Jr., but the sun's glare on the snowy January day prevented the poet from reading his most recent work. Instead, he recited "The Gift Outright" from memory. Later that day, Stewart L. Udall, Kennedy's Secretary of the Interior, asked Frost for the original manuscript of the unread new poem. Frost agreed and added the inscription: "For Stewart from Robert on the day, Jan. 20, 1961." The manuscript came to the Library when Udall donated his papers in 1969.

Robert Frost served as the Library's Consultant in Poetry from 1958 to 1959. He recorded readings of his poetry in 1948, 1953 and 1959 for the Library's Archive of Recorded Poetry and Literature.

Frost's reading at the Kennedy inaugural was selected for inclusion on the National Recording Registry at the Library of Congress in 2003.



For Stewart from Robert
On the Day Jan 20 1961

DEDICATION

Summary

~~dedication~~ artists to participate

In the august occasions of the state

Seems something for us all to celebrate.

This day is for my cause a day of days,

And his be poetry's old-fashioned praise

Who was the first to think of such a thing.

This tribute verse to be his own I bring

Is about the new order of the ages

That *in* the Latin of the founding sages

God nodded His approval of as good.

So much those sages knew and understood

(The mighty four of them were Washington,

John Adams, Jefferson, and Madison) -

So much they saw as consecrated seers

They must have seen how in two hundred years

how DO I?



REGISTER A WORK FOR COPYRIGHT

COPYRIGHT IS A FORM OF PROTECTION contained in the Constitution and provided by the laws of the United States Code (Title 17) to the creators of "original works of authorship," including literary, dramatic, musical, artistic and other intellectual works. This protection is available to both published and unpublished works.

Registration through the U.S. Copyright Office in the Library of Congress is not required to secure copyright. However, the law provides advantages to registering your work and creating a public record of your ownership.

COPYRIGHT CHECKLIST

Obtain and complete your application

- ☐ Access all forms on the Copyright Office website or the forms hotline
- ☐ Fill out the correct form(s)

Your submission for copyright registration should contain these three essential elements:

- ☐ completed application form
- ☐ nonrefundable filing fee
- ☐ nonreturnable copy or copies of the work being registered (your deposit)

METHODS OF SUBMISSION

Apply in Person

8:30 a.m. to 5 p.m., Monday through Friday,
except federal holidays
Library of Congress, U.S. Copyright Office
James Madison Building, Room 401
101 Independence Ave., S.E.
Washington, D.C.

Mail applications with fee and supporting documents to:

Library of Congress
U.S. Copyright Office
101 Independence Ave., S.E.
Washington DC 20559

Apply Online

www.copyright.gov/eCO

The filing fee is lower, processing time is quicker and the application's status can be tracked online.

► MORE INFORMATION

www.copyright.gov

Registration Hotline: 202.707.3000 or 877.476.0778

Forms & Publications Hotline: 202.707.9100

◀ The Copyright Card Catalog includes this record of a copyright registration for "The Innocents Abroad" by Samuel L. Clemens (Mark Twain). *Charles Gibbons*

500,000
The average
number of copyright
registrations issued by
the U.S. Copyright
Office annually.



favorite PLACES

► MORE INFORMATION

**Library of Congress
Packard Campus
Audio Visual Conservation**

19053 Mount Pony Road
Culpeper, VA 22701-7551
202.707.5840

Hours: Film screenings
are held on Thursday and
Friday evenings at 7:30 p.m.
and Saturdays at either
2 p.m. or 7 p.m.

**Film schedule, directions and
reservations**

[www.loc.gov/avconservation/
theater](http://www.loc.gov/avconservation/theater)

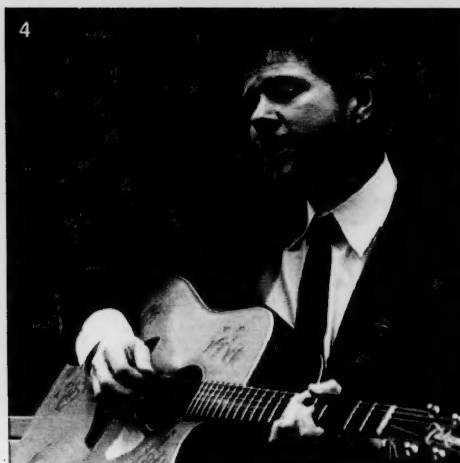
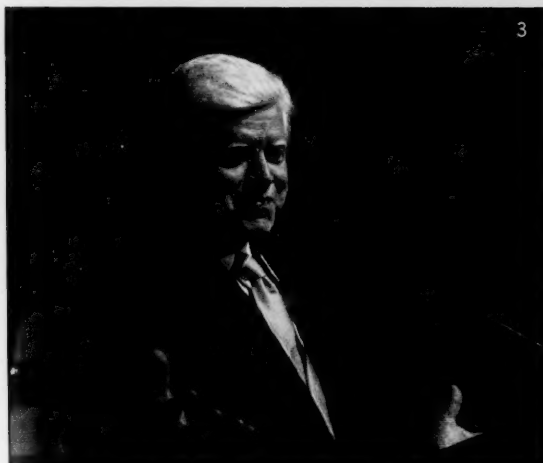
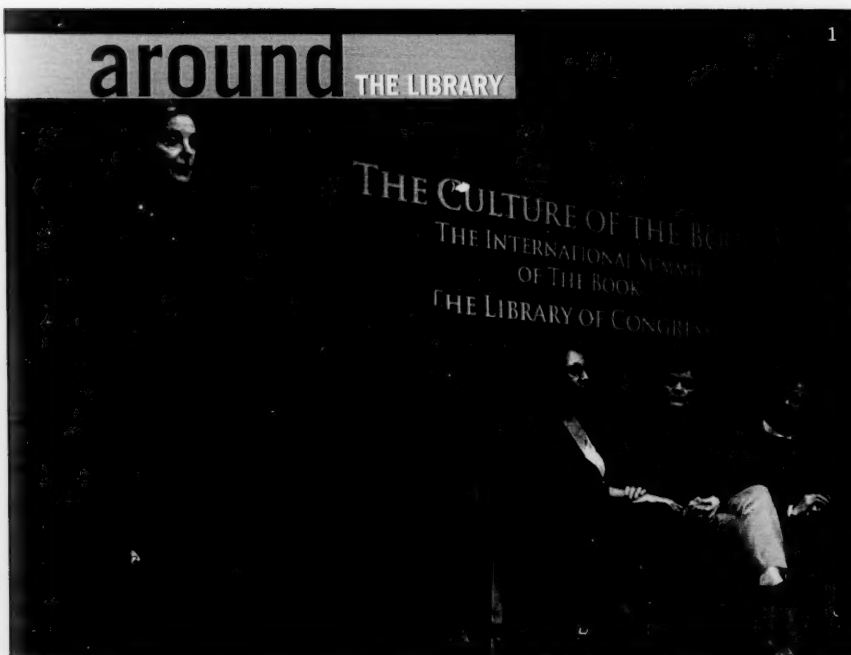
PACKARD CAMPUS THEATER

LOCATED ON THE LIBRARY'S PACKARD CAMPUS FOR AUDIO VISUAL CONSERVATION in Culpeper, Va., this 200-seat Art Deco-style theater offers a celebration of classic American films, including many that have

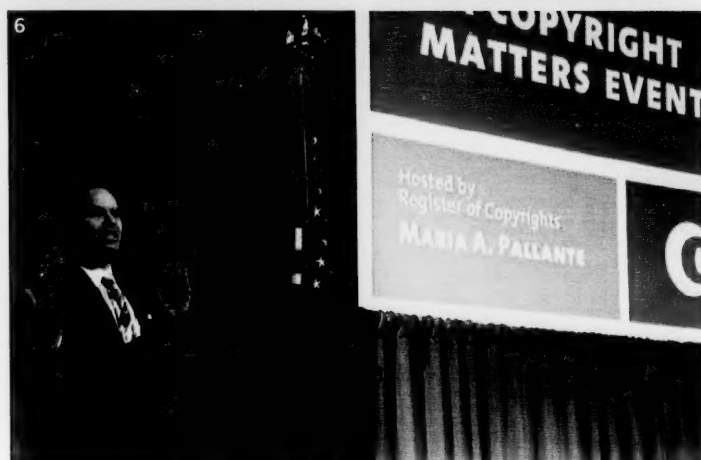
been named to the National Film Registry. The state-of-the-art theater—complete with pipe organ to accompany silent films—offers superlative sound and image quality to view America's film heritage.

Bob Biebardorf

around THE LIBRARY



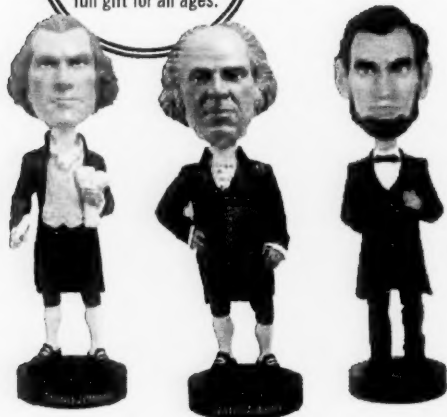
1. Nan Talese of Doubleday Publishing speaks at a panel discussion during the International Summit of the Book, Dec. 6-7, a two-day gathering of leaders in academia, libraries, culture and technology to discuss the powerful and crucial form of information transmittal. Participants included, from left, Marie Arana, author and consultant to the Librarian of Congress, Karen Lotz of Candlewick Press and Geoffrey Kloske of Riverhead/Penguin Books. 2. Carole King, the iconic singer-songwriter known for such hits as "You've Got a Friend," is the 2013 recipient of the Library of Congress Gershwin Prize for Popular Song, the Library announced in December. Photo / Kirsten Shultz 3. Rep. John Larson of Connecticut opens the International Summit of the Book. 4. Lee Miller, president of the Nashville Songwriters Association International, performs at the U.S. Copyright Office, Nov. 29. 5. Ismail Serageldin, director of the Library of Alexandria, with Librarian of Congress James H. Billington and John Van Oudenaren, director of the World Digital Library at the annual gathering of WDL partner institutions, Dec. 5. 6. Best-selling author Scott Turow discusses the history and future of the professional author at a Copyright Matters event hosted by the U.S. Copyright Office in December. All photos unless noted otherwise / Cecilia Rogers



shop THE LIBRARY

WHETHER YOU CHOOSE TO MAKE A STATEMENT about your love of books on a T-shirt, a tote or a scarf, the Library of Congress Shop has the right item for you and your fellow bibliophiles.

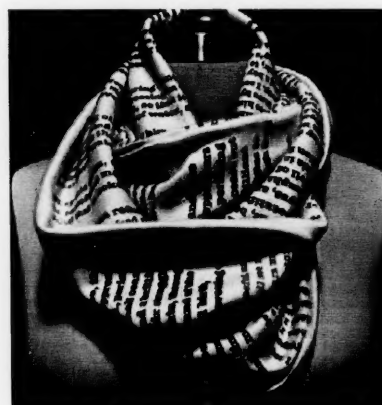
Celebrate the inaugural season with these presidential bobbleheads. They're not only a collectable, but a fun gift for all ages.



Thomas Jefferson Bobblehead
Product # 21505073
Price: \$21.95

John Adams Bobblehead
Product # 21505072
Price: \$21.95

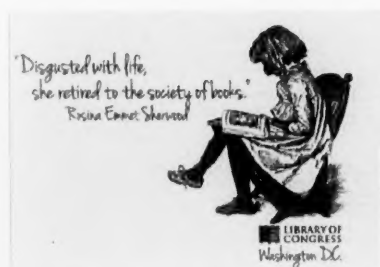
Abraham Lincoln Bobblehead
Product # 21505075
Price: \$21.95



Classic Story Infinity Scarf
Product # 2130412X
Price: \$49.95
Choose from "Pride and Prejudice," "Jane Eyre," or "A Visit from St. Nicholas"—ours exclusively!



Banned Book T-Shirt & Tote
T-Shirt Product # 21303026X
T-Shirt Price: \$24.00
Tote Product # 21509638
Tote Price: \$10.95



"Disgusted" T-Shirt & Tote
T-Shirt Product # 213030041X
T-Shirt Price: \$18.00
Tote Product # 21509639
Tote Price: \$8.95



○ MORE INFORMATION:
Order online: www.loc.gov/shop
Order by phone: 888.682.3557
Order by fax: 202.707.1771

BECOME A PART OF HISTORY: DONATE TO THE LIBRARY

GIFTS FROM GENEROUS INDIVIDUALS, GROUPS AND ORGANIZATIONS THROUGHOUT THE WORLD HELP THE LIBRARY OF CONGRESS FULFILL ITS MISSION.

THE U.S. CONGRESS HAS BEEN the greatest patron of a library in human history. It has created and sustained the Library of Congress—the largest, most inclusive and best-preserved assemblage of the world's knowledge and of America's creativity.

The success of hundreds of initiatives made possible through private philanthropy attests to the synergy that results when the knowledge, talents and assets of the private sector are merged with the resources of a great public institution.

Private philanthropy is instrumental to the Library's efforts to share its unparalleled resources with the nation and the world. Donations to the Library can be targeted to support any of the continuing programs funded by existing donor funds, including scholarly initiatives, musical concerts, special publications, exhibitions, educational outreach, conferences and symposia, acquisitions and fellowships. Major donors, in consultation with the Library, may wish to establish a new program immediately with an outright gift and make a provision to endow it later through another planned gift such as a bequest or a charitable remainder trust.

One of the easiest ways to make a gift to the Library is through the online donation page. Funds can be directed to a number of initiatives or to where it is needed most.

Donations can also be made through an electronic-funds transfer or by check. Personal checks should be made payable to the Library of Congress, with the fund name and/or title on the memo line.

Over the years, bequests have been an important part of the Library's growing endowment. Working with individuals and their representatives, the Library can assist in drafting language for a will that ensures that the bequest is used for the purpose intended and that it merges the donor's philanthropic interests with the Library's needs. Donors may also wish to consider setting up a charitable remainder trust or a charitable lead trust.

Individuals can check with their employer, former employer or a board they may serve on to see if that organization will match any contribution that the individual makes to the Library of Congress.

Contact the Development Office for more information.



Carol M. Highsmith, Prints and Photographs Division

► MORE INFORMATION:

Library of Congress Development Office
Phone 202.707.2777
Donate online: www.loc.gov/philanthropy
Donate via mail:
Library of Congress Disbursing Office
101 Independence Ave. S.E.
Washington, DC 20540-9130



last WORD

THE FOLLOWING IS EXCERPTED FROM A LIBRARY OF CONGRESS INTERVIEW WITH HISTORIAN AND AUTHOR ROBERT CARO ABOUT LYNDON BAINES JOHNSON, THE NATION'S 36TH PRESIDENT.

LCM: You've spent more than 30 years researching and writing about Lyndon Johnson, with a final volume yet to be published. What aspects of Johnson's character or career most fascinate you and how do they relate to today's congressional climate?

Caro: The thing that fascinates me most about Johnson is his absolute genius in the use of political power. ... Conditions are different today. But Johnson always found a way to get power for himself out of the conditions in some institution, and make the institution work. I think he had such a genius in acquiring and using power that he would become a legislative force no matter what the conditions were.

LCM: In this election season, one thinks about the extraordinary conditions under which President Johnson was inaugurated following Kennedy's assassination. How do you think he felt about his second inaugural considering the tragic circumstances of his first one?

Caro: Johnson's key words in his first speech, to the joint session of Congress, four days after Kennedy is assassinated, are, "Let us continue." First, he pushes through Kennedy's stalled legislation, the civil rights bill, the tax cut bill. Then he tells friends, "Now it's time to make the presidency my own." In his inaugural speech in January 1964, he sets out a new course, a new policy—the War on Poverty—which is his great initiative. And he follows that up with the Great Society so we see a transition from continuity to making the presidency his own.

LCM: You've recently said that Barack Obama is Lyndon Johnson's legacy. Can you elaborate on that?

Caro: Johnson passes the Voting Rights Act in 1965, which really brings black Americans fully into the American political process. Forty-three years later, in 2008—which really is just a blink of history's eye—there is an African-American in the White House. That's what I mean by saying that Barack Obama is Lyndon Johnson's legacy.

LCM: The nation will be marking the 150th Anniversary of the Civil War. Like Lincoln, Johnson's true motives on promoting racial equality have been questioned. Have you come to any conclusions about that?

Caro: The reason it's questioned is that for no less than 20 years in Congress, from 1937 to 1957, Johnson's record was on the side of the South. He not only voted with the South on civil rights, but he was a southern strategist, but in 1957, he changes and pushes through the first civil rights bill since Reconstruction. He always had this true, deep compassion to help poor people and particularly poor people of color, but even stronger than the compassion was his ambition. But when the two aligned, when compassion and ambition finally are pointing in the same direction, then Lyndon Johnson becomes a force for racial justice, unequalled certainly since Lincoln.

Robert Caro is the winner of two Pulitzer Prizes, two National Book Critics Circle awards and the National Book Award, among many other accolades. His latest bestseller, "The Passage of Power: The Years of Lyndon Johnson," is the fourth volume of the critically praised series about the 36th president.

Adriel Bettelheim

◉ MORE INFORMATION:

Listen to a podcast of the full interview
www.loc.gov/podcasts



This statue of James Madison by Walker K. Hancock, located in the Library's James Madison Memorial Building, is the only official monument to the nation's fourth president in the city of Washington, D.C. Photo | Carol M. Highsmith, Prints and Photographs Division



LIBRARY OF
CONGRESS

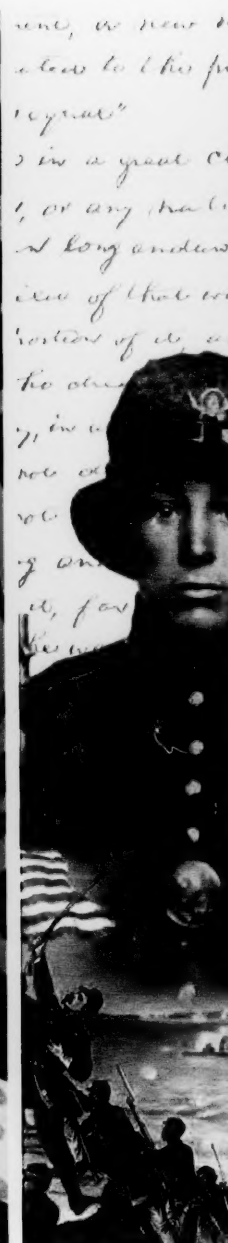
OFFICE OF COMMUNICATIONS
101 INDEPENDENCE AVE. S.E.
WASHINGTON, DC 20540-1610

DATED MATERIAL

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE
\$300

WWW.LOC.GOV

PRESORTED STANDARD
POSTAGE & FEES PAID
LIBRARY OF CONGRESS
WASHINGTON, DC
PERMIT No. G-103



exhibitions

AT THE LIBRARY

Danny Kaye and Sylvia Fine: Two Kids from Brooklyn

Feb. 14, 2013–
Sept. 26, 2013

Words Like Sapphires: 100 Years of Hebraica at the Library of Congress

Oct. 25, 2012–
April 13, 2013

The Civil War in America

Nov. 12, 2012–
June 1, 2013

► MORE INFORMATION:
www.loc.gov/exhibits/

